

Priced copy in Print Dept.

NUMBER TWO HUNDRED AND SEVENTY-SIX

ETCHINGS AND ENGRAVINGS

Lithographs • Drawings
Currier & Ives • Americana

JAPANESE COLOR PRINTS

English Books on Japan

Collection of the Late
FRANK G. CARPENTER

Property of
MRS. T. M. KNAPPEN
Washington, D. C.
and other Collectors



PUBLIC AUCTION SALE

• SATURDAY, MARCH 15TH, AT 2 P. M.

EXHIBITION—FROM TUESDAY, MARCH 11TH, UNTIL SALE

KENDE GALLERIES AT GIMBEL BROTHERS

33D STREET AND BROADWAY

NEW YORK (1)

1947

NUMBER TWO HUNDRED AND SEVENTY-SIX

ETCHINGS AND ENGRAVINGS LITHOGRAPHS • DRAWINGS

Benson • Callot • Derain • Manet • Matisse
Toulouse-Lautrec • Cheret
Dürer • Rembrandt • Zorn • Whistler

Currier & Ives Lithographs

American Views • Portraits
Historical Scenes • Ships • Maps

From
A NEW ENGLAND ESTATE
A PENNSYLVANIA COLLECTION
And Other Sources
Sold by Order of the Owners

JAPANESE COLOR PRINTS

English Books on the Fine Arts of Japan

From the Collection of the Late
FRANK G. CARPENTER

Sold by Order of
Mrs. Frances Carpenter Huntington (daughter)
Washington, D. C.

Property of
MRS. T. M. KNAPPEN
Washington, D. C.

And other private owners
Sold by their order

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(Daily 10 A.M.-6 P.M.)

KENDE GALLERIES AT GIMBEL BROTHERS

33D STREET AND BROADWAY

11th Floor

NEW YORK (1)

Telephone: PENnsylvania 6-5511

1947

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries," wherever used in these Conditions of Sale means the Kende Galleries, Inc.
2. The Galleries have exercised reasonable care to catalogue and describe correctly the property to be sold, but they do not make any representation or warranty as to the correctness of description, genuineness, authenticity or condition of said property.
3. The Galleries reserve the right to withdraw any article from sale for any reason whatsoever before the article is offered for sale.
4. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for the lot as a whole and as numbered in the catalogue.
5. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
6. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
7. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article or lot, reoffered for sale.
8. Unless the sale is advertised and announced as an unrestricted sale, or sale without reserve, consignors reserve the right to bid.
9. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.
10. Articles sold and not paid for in full and not taken by noon of the third day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid

in full, the Galleries may either cancel the sale, and any partial payment already made shall be retained by the Galleries as liquidated damages, or they may resell the same without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

11. Property purchased will be delivered only on presentation of a receipted bill. The Galleries reserve the right to make delivery to any person presenting such receipted bill. If a receipted bill is lost before delivery, the buyer should immediately notify the Galleries.

12. If for any cause whatsoever any article sold cannot be delivered or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled without any liability to the Galleries and any amount that may have been paid on account of the sale will be returned to the purchaser.

13. In addition to the purchase price, the buyer will be required to pay the Federal, State and local taxes now or hereafter imposed upon the sale of the article or articles, unless the buyer is exempt from the payment thereof.

14. The Galleries, subject to these Conditions of Sale and to such terms and conditions as they may prescribe, but without charge for their services, will undertake to make bids for responsible parties approved by them. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. The Galleries reserve the right to decline to undertake to make such bids.

15. The records of the Galleries are in all cases to be considered final.

16. The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

17. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by

LOUIS A. CRACO • HERBERT A. KENDE • THEODORE J. MULDOON

KENDE GALLERIES, INC.

AT GIMBEL BROTHERS — 11TH FLOOR

33RD STREET & BROADWAY • NEW YORK (1)

Telephone PENNSYLVANIA 6-5511

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Your attention is invited to the Conditions of Sale on Pages 2 and 3
of this Catalogue.

SATURDAY, MARCH 15TH, 1947, AT 2 P. M.

CATALOGUE NUMBERS 1 TO 239 INCLUSIVE

AMERICANA

VIEWS • PORTRAITS • HISTORIC SCENES

SHIPS • MAPS

1. **VUE GENERALE DE NEW YORK: COLORED LITHOGRAPH**
Colored lithograph by Walters, published Lemercier, Paris; good impression, perfect condition; large folio. (*Pennsylvania Collector.*)
2. **NEW YORK CITY VIEW: COLORED LITHOGRAPH**
View of Broadway in the City of New York with the Proposed Elevated Railway invented by John Randel. Designed by J. Hayward, drawn on stone by Rayner, 1848. Large folio. Peters' America on Stone, page 210-211, and Stoker-Haskell, plate 71. (*New England Estate.*)
3. **NEW YORK CITY VIEWS: COLORED LITHOGRAPHS**
Five colored lithographs of New York including Vue Generale de New York, 1870; Hoboken, with View of Manhattan, 1874; Wesley M. E. Church, Brooklyn, 1866, and others. (*New England Estate.*)
4. **NEW YORK CITY, PANORAMA: ENGRAVINGS IN COLOR**
A View of the City of New York from Brooklyn Heights in 1798, by Monsieur C. B. Julien de St. Memin; colored engraving in three sections. (*New England Estate.*)
5. **NEW YORK: COLORED LITHOGRAPH**
View of New York from the Other Side of the River; colored lithograph; framed. (*New England Estate.*)
6. **NEW YORK CITY, BROOKLYN BRIDGE: COLORED LITHOGRAPH**
Bird's Eye View of the Great Suspension Bridge Connecting New York and Brooklyn. Colored lithograph by Franklin Squares, 1883. Large folio. (*New England Estate.*)

7. **VIEW OF NEW YORK CITY TAKEN FROM LONG ISLAND, 1796:**
COLORED LITHOGRAPH
 Lithograph in color, tear in the supper margin; good impression.

8. **DANSVILLE, NEW YORK. COLORED LITHOGRAPH**
 Our Home on the Hillside, colored lithograph published by Sage and Sons, Buffalo, 1860. Large folio. Few tears. (*New England Estate.*)

9. **VIEW OF CANDOR, NEW YORK**
 Colored lithograph of Candor, N. Y., 1884, with six vignettes sketched from nature on stone. Large folio, good impression. (*New England Estate.*)

10. **THE FIRST PRESBYTERIAN CHURCH, ALBANY, N. Y.: LITHOGRAPH**
 Together with five other lithographs: View of Mount Vernon, Fulton's Ferry, Scenery on the Hudson, and General View of Paris. All good impressions. (6 pieces. (*Pennsylvania Collector.*))

11. **TWO WEST POINT VIEWS: COLORED LITHGRAPHS**
 View of the Hudson at West Point, published by Charles Brothers, N. Y.; and designed by F. Blummer, 1860; and West Point, published by Colt Company. In color, folio. (*New England Estate.*)

12. **AMERICAN VIEWS: LITHGRAPHS**
 Seven lithographs, some in color, of American scenes including Lake George, Niagara Falls, Crescent Gap, and others. (*New England Estate.*)

13. **PHILADELPHIA VIEWS: COLORED LITHGRAPHS**
 Five colored lithographs of Philadelphia including Union Volunteer Refreshment Saloon, 1861; Buildings of the Great Central Fair, 1864, and others. Large folio. (*New England Estate.*)

14. **WHITE AND YELLOW SULPHUR SPRINGS, VA.: COLORED LITHOGRAPH**
 Two hand-colored lithographs taken from nature by E. Beyer, 1857. Medium folios. Good impressions. (*New England Estate.*)

15. **NEW ENGLAND VIEWS: COLORED LITHGRAPHS**
 A collection of eight views of New England including Birmingham, Conn., 1846; Meridan, Conn., 1875; Brattleboro, Vt., 1886, and others. (*New England Estate.*)

16. **NORWICH, CONNECTICUT: COLORED LITHOGRAPH**
 View of Norwich from the South, with three vignettes. After the painting by J. D. Grocker, lithographed by E. C. Kellogg, 1853. Large folio. (*New England Estate.*)

17. **VIEWS OF BOSTON: COLORED LITHGRAPHS**
 Three colored lithographs: View of Boston, surrounded by eight vignettes, published by E. F. Ackerman, 1884; Boston Theatre, published by Forbes and Company; and the Paine Memorial Building, published by G. H. Bufford. (*New England Estate.*)

18. **CALIFORNIA: COLORED WOODCUT**
The Mammoth Trees of California, colored woodcut engraved by G. K. Stillman, circa 1860. Large folio. (*New England Estate.*)

19. **SAN FRANCISCO: COLORED LITHOGRAPH**
Public Buildings of San Francisco, a lithograph showing fifty-nine views published by Britton and Rey, 1850. Good impression. (*New England Estate.*)

20. **HALIFAX, NOVA SCOTIA: COLORED LITHOGRAPH**
Panoramic view of the city, after the painting by J. W. Hill, lithographed by C. Parsons and published by Endicott, 1840. Large folio. Creases and tears. (*New England Estate.*)

21. **MONTREAL, CANADA: COLORED LITHOGRAPH**
Ice Castle, Montreal, Canada, Winter Carnival 1887; published by J. T. Henderson, Montreal, 1887. Large folio. (*New England Estate.*)

22. **ANDREW JACKSON**
Ten lithographs and engravings of portraits of Andrew Jackson, three in color, including a portrait engraved by Ohthroope, 1829; and a lithograph by Hubart, Philadelphia, 1833, and others. (*New England Estate.*)

23. **GENERAL ULYSSES S. GRANT**
A collection of twelve single and group portraits of Grant as President and General, including seven Currier and Ives lithographs. General Grant and Family, 1867, Grant and His Generals, The Champion of the Union, and others. Folio and large folio. (*New England Estate.*)

24. **AMERICAN PRESIDENTS**
A collection of approximately thirty-two portraits of American Presidents in steel engravings, lithographs and woodcuts; some colored. Large folio. (*New England Estate.*)

25. **AMERICAN EXPLORERS**
Eleven early copper plates of Columbus, Magellan, Vespucci, Cortez, and others; London and Brussels, 1695 to 1701. (*New England Estate.*)

26. **AMERICAN REVOLUTION AND FRENCH AND INDIAN WAR**
A collection of eighteen engravings of scenes from the Revolution and French and Indian War, including the Death of Montcalm and the Battle of Bunker Hill. (*New England Estate.*)

27. **THE GREAT NEW YORK FIRE OF 1835. PAIR AQUATINTS**
View of the Great Fire of New York as Seen from the Top of The Bank of America; and View of the Ruins after the Great Fire, engraved by W. J. Bennett and published by L. P. Clover, New York, 1836. (*New England Estate.*)

28. PERRY'S EXPEDITION TO JAPAN

Twenty-one engravings and lithographs concerning Admiral Perry's visit to Japan, together with two photogravures of Perry's Battle on Lake Erie. (23 pieces.) (*New England Estate.*)

29. EARLY RAILROADS: COLORED LITHOGRAPHS

Five lithographs in color of early American railroad scenes including Wooster Salt Special, 1897; Starucca Valley Erie Railroad, and others. Large folio. 1865-1897. (*New England Estate.*)

30. SCENES OF THE EMANCIPATION

Seven colored and black and white lithographs and engravings illustrating the emancipation movement. Folio and large folio, including Lime Kiln Club, Uncle Tom and Eva, and a scene from Uncle Tom's Cabin. (*New England Estate.*)

31. CIVIL WAR SCENES

A collection of thirteen battle scenes and documents of the Civil War with steel engravings and lithographs, some colored. Large folio. (*New England Estate.*)

32. MILITARY CAMPS OF THE CIVIL WAR: COLORED LITHOGRAPHS

Collection of seventeen lithographs in color of camps and prisons in Virginia, Maryland and Washington, and others. Dated 1862-1864. (*New England Estate.*)

33. MONETARY HISTORY: ENGRAVINGS

A lot of eighteen engravings relating to finance and banking including Draft by Rittenhouse, Early American banknotes, cartoons by Hogarth, Koning, and others referring to Mississippi's Fraud, and other similar engravings. (*New England Estate.*)

34. SCENES OF THE WILD WEST

Ten lithographs and engravings of the Wild West including Portrait of Buffalo Bill, colored lithograph by A. Hoen, Custer's Last Fight, 1896, and others. Also including Peruvian King Athabaliba and Mexican Montezuma. (*New England Estate.*)

35. ST. PATRICK'S DAY IN AMERICA: COLORED LITHOGRAPH

Lithograph in color designed by Hogan and drawn by Lucian Gray, published by Thomas Kelly, 1874. Large folio. (*New England Estate.*)

36. AMERICAN POLITICAL CARTOONS

Twenty colored cartoons from Judge on political issues of the period 1890-1896. Mounted. (*New England Estate.*)

37. AMERICAN POLITICAL CARTOONS

Twenty colored cartoons from Puck on political issues of the reconstruction period 1890-1896. (*New England Estate.*)

38. MASONIC HISTORY

Six lithographs and engravings of Masonic orders and records including Grand United Order of Odd Fellows by Currier and Ives, 1881; The Masonic Temple, Chicago, 1891, and others. All but one colored. (*New England Estate.*)

39. HISTORY OF THE STARS AND STRIPES: LITHOGRAPHS

Five lithographs showing the historical development of the American Flag, two in color; large folio. (*New England Estate.*)

40. DECLARATION OF INDEPENDENCE

Thirteen engravings and lithographs of the Declaration of Independence, some in color, including four early portraits of Benjamin Franklin. (*New England Estate.*)

41. EARLY STEAMBOAT: COLORED LITHOGRAPH

U. S. Steam Gun-Boat Kanayha, colored lithograph published by Shearman and Hart, New York, 1861. Folio. (*New England Estate.*)

42. SCENES OF THE UNITED STATES NAVY

Lot of twenty-one lithogravings and engravings of ships of the United States Navy of the eighteenth and nineteenth century. Some colored. (*New England Estate.*)

43. YACHT RACING: COLORED LITHOGRAPHS

Two lithographs in color: The Yacht Race between Loyal, Flagship of the Brooklyn Yacht Club and Navahoe, of the New York Yacht Club, 1893; and the Brooklyn Yacht Race, from a painting by Bassford. (*New England Estate.*)

44. A MIDNIGHT RACE ON THE MISSISSIPPI: COLORED LITHOGRAPH

Colored lithograph from a sketch by the captain of the Lincoln, 1871. Large folio, framed. (*New England Estate.*)

45. CLIPPER SHIPS: COLORED LITHOGRAPHS

Fourth lithographs of clipper ships: U. S. Steamship Transport Union, 1861; Clipper Ship Queen Victoria; The East Indian Company Ship Nemesis; and Harbor View of Brest. All in color, large folio. (*New England Estate.*)

46. AMERICAN MAPS, 1860-1866

Twenty-eight brightly colored maps of individual states and countries; some with pictorial vignettes. (*New England Estate.*)

47. GODEY'S AND VICTORIAN FASHION PRINTS

Approximately forty colored prints of ladies' and children's fashions. Mounted. (*New England Estate.*)

CURRIER & IVES LITHOGRAPHS

48. **FOUR LITHOGRAPHS**

Three family registers, 1845 to 1853, Peters Nos. 53 and 55; and Saint Paul's Churchyard, Peters No. 62. (*New England Estate.*)

49. **THE FRUITS OF TEMPERANCE AND THE BAPTISM OF POCAHONTAS: TWO LITHOGRAPHS**

Two original lithographs in color by Currier and Ives. Peters Nos. 597 and 808. Good condition. Small folio. (*Pennsylvania Collector.*)

50. **THE LIFE OF A FIREMAN: COLORED LITHOGRAPH**

The Metropolitan System, New York, 1866. Original lithograph in color by Currier and Ives, Peters No. 632. Large folio. Stained. (*New England Estate.*)

51. **CIVIL WAR SCENES: COLORED LITHOGRAPHS**

The Union Volunteer, 1861; The Siege of Charleston, 1863 (Peters 827); The Capture of Atlanta, George, 1864; The Gallant Charge of the 4th Massachusetts Colored Regiment, 1863. (4 pieces.) (*New England Estate.*)

52. **THE BOMBARDMENT AND CAPTURE OF FORT FISHER: LITHOGRAPH**

Original lithograph by Currier and Ives, Peters No. 1130. Together with Washington's Reception by the Ladies on Passing the Bridge at Trenton, New Jersey, April, 1786 (Peters No. 1021); and Gen. Israel Putman, Peters No. 999. Both published by N. Currier, 1845. Good impressions with margins slightly foxed. (3 pieces.) (*Pennsylvania Collector.*)

53. **AMERICAN STATESMEN: COLORED LITHOGRAPHS**

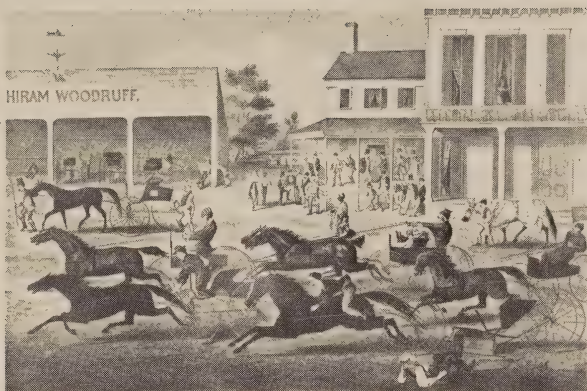
Six portraits, colored lithographs of General Sherman, Senator Sumner, Governor Hayes of Ohio, Governor Dorr of Rhode Island, and the Death of Reverend Wesley. Peters, Nos. 1766A, 1823A, 1906, 2000 and 3605. (*New England Estate.*)

54. **VIEWS: COLORED LITHOGRAPHS**

Great Salt Lake, Utah, Peters No. 1870; Niagara Falls from the Canadian Side, Peters No. 4164; Stratford-on-Avon, Peters No. 4308; Life in the Country, 1862, Peters No. 2405. (*New England Estate.*)

55. **THE GYPSY CAMP: COLORED LITHOGRAPHS**

Original lithograph in color by Currier and Ives, Peters No. 2372. Good impression with margins repaired. Medium folio. (*Pennsylvania Collector.*)

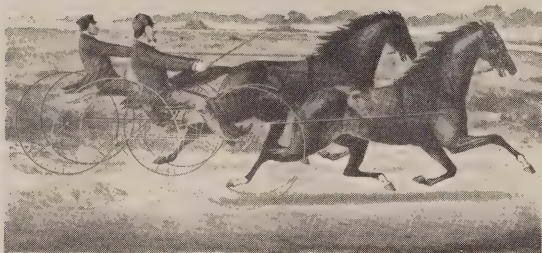


56

56. COMING FROM THE TROT: *COLORED LITHOGRAPH*

Lithograph in color by Currier and Ives after the drawing by Thomas Worth, Peters No. 3429; fine impressions, margins slightly foxed; large folio. (*Pennsylvania Collector*.)

[SEE ILLUSTRATION]



57. **THE CELEBRATED TROTTING STALLION, ETHAN ALLEN, GEORGE PATCHEN: LITHOGRAPH**

Lithograph in color by Currier and Ives after the drawing by Maury, Peters No. 3471. Extremely fine impression in perfect condition with large margin. Large folio. (*Pennsylvania Collector.*)

[SEE ILLUSTRATION]

58. **THE TROTTING GELDING, FRANK WITH J. O. NAY: LITHOGRAPH**

Original lithograph in color by Currier and Ives, Peters No. 3505. With large margins in perfect condition. Large folio. (*Pennsylvania Collector.*)

59. **WASHINGTON, D. C.: COLORED LITHOGRAPH**

Original lithograph by Currier and Ives, Peters No. 3909. Good impression; rare. Repaired in center. Large folio. (*New England Estate.*)

60. **WASHINGTON, D. C.: COLORED LITHOGRAPH**

Similar to the preceding, with clipped margins and tears. (*New England Estate.*)

61. **LADY THORNE AND MOUNTAIN BOY: LITHOGRAPH**

Lithograph in color after the drawing by Cameron, Peters No. 3623. Good impression with large margin. Published in 1867. Large folio. (*Pennsylvania Collector.*)

62. **CITY OF CHICAGO: COLORED LITHOGRAPH**

Panoramic view of Chicago, original lithograph by Currier and Ives, 1892; rare. Peters No. 3915. Two tears. (*New England Estate.*)

ETCHINGS • ENGRAVINGS
LITHOGRAPHS • DRAWINGS

KATE BARRIE

American Contemporary

63. THE FAITHFUL WIVES: *Woodcut in Color*
Original woodcut in color by Barrie. Fine impression, signed by the artist. Together with The Pigeons and the Faithful Wives; both fine impressions, signed by the artist. Editions limited. (*Pennsylvania Collector.*)
64. THE CAPTIVES AND THE FLUTE: *Pair Woodcuts in Color*
Pair original woodcuts in color by Kate Barrie. Fine impressions, signed by the artist. Editions limited. (*Pennsylvania Collector.*)
65. THE PORCELAIN JAR AND THE BULL FROG: *Pair Woodcuts in Color*
Pair original woodcuts in color by Kate Barrie. Fine impressions, signed by the artist. Editions limited. (*Pennsylvania Collector.*)

HANS SEBALD BEHAM

German: 1500-1550

66. THE RETURN OF THE PRODIGAL SON: *Engraving*
Original engraving by Beham; extremely fine impression bearing the artist's signature *H.S.B.*; slight tear in upper left-hand corner. (*New York Collector.*)

FRANK WESTON BENSON

American: 1862-

67. WADERS: *Drypoint*
Original drypoint by Benson. Paff No. 298. Fine impression, signed by the artist. Edition limited and plate destroyed. (*Pennsylvania Collector.*)
68. CLOUDY DAWN: *Etching*
Original etching by Benson. Paff No. 215. Fine, rich impression, signed by the artist. Edition limited and plate destroyed. (*Pennsylvania Collector.*)
69. BLACK DUCKS TOWERING: *Etching*
Original etching by Benson. Paff No. 305. Fine impression, signed by the artist. Edition limited and plate destroyed. (*Pennsylvania Collector.*)
70. THE DARK POOL: *Etching*
Original etching by Benson. Paff No. 189. Fine, rich impression, signed by the artist. Edition limited and plate destroyed. (*Pennsylvania Collector.*)

WARD R. BINKS

English Contemporary

71. THE GOLDEN RETRIEVER and SPRINGER SPANIEL: *Two Aquatints*
Two original aquatints in color by Binks. Rich impressions, signed by the artist. Editions limited and plates destroyed. (*Pennsylvania Collector.*)

LOUIS LEOPOLD BOILLY

French: 1761-1845

72. PORTRAIT OF A LADY: *Sanguine Crayon Drawing on Parchment*
Oval: 5 x 4¼ inches
Profile view of a lady with curled and powdered hair, she is wearing a white fichu and a jacket with a scalloped mantilla. Oval drawing in rectangular frame. (*New York Private Collector.*)

JACQUES CALLOT

French: 1592-1635

73. LES FANTASIES: *Set of Fourteen Etchings*
Original etchings by Callot. L. Nos. 137- to 1385. Good impressions, all in perfect conditions. (*Pennsylvania Collector.*)
74. LES PETITS APOTRES: *Set of Sixteen Etchings*
Sixteen original small etchings by Callot depicting the martyrdom of the various apostles. L. Nos. 1386 to 1401. Fine early impressions before the numbers were re-engraved in larger sizes. All in perfect condition. (*Pennsylvania Collector.*)
75. THE LIFE OF THE VIRGIN: *Set of Fourteen Etchings*
Fourteen small original etchings by Callot depicting various scenes in the life of the Virgin Mary. L. Nos. 1357 to 1370. Fine early impressions before numbers. All in perfect condition. (*Pennsylvania Collector.*)
76. LES EXCERCICES MILITAIRES: *Set of Thirteen Etchings*
Thirteen original small etchings by Callot depicting the activities of soldiers. All good impressions in perfect condition. (*Pennsylvania Collector.*)
77. LES PENITENTS: *Set of Six Etchings*
Six small original etchings by Callot. L. Nos. 1315 to 1319. Extremely fine impressions in perfect condition. (*Pennsylvania Collector.*)

DAVID YOUNG CAMERON

Scottish: 1865-1945

78. THE ISLES OF LOCH MAREE: *Etching*
Original etching by Cameron. Very fine impression bearing the artist's signature in the plate and on the margin. Edition limited and plate destroyed. Together with an etching, Street in Oxford, by Richard Smythe; fine impression, signed on the margin in pencil. (*New York Collector.*)

JULES CHERET

French: 1836-1932

79. LA MUSIQUE: *Lithograph Poster*
Original poster, designed by Cheret and printed under his supervision. One of the rare set of four posters which were not designed for commercial use.

Note: Jules Cheret was the artist whose posters first attracted attention as a special branch of art. The first serious exhibition of posters was made by Cheret in the galleries of the "Théâtre de L'Application" in 1889. For his work Cheret received the Cross of the Legion of Honor. *La Musique* and the following three numbers are the rare set of four posters which Cheret designed for non-commercial decorations. (*New York Collector.*)



80

CHERET (*CONTINUED*)

80. LA DANSE: *Lithograph Poster*
Original poster designed by Cheret and printed under his supervision. One of the rare set of four posters which were not designed for commercial use. See not above. (*New York Collector.*)

[SEE ILLUSTRATION]

CHERET (*CONTINUED*)

81. LA PANTOMIME: *Lithograph Poster*
Original poster designed by Cheret and printed under his supervision. One of the rare set of four posters which were not designed for commercial use. See note above. (*New York Collector.*)
82. LA COMEDIE: *Lithograph Poster*
Original poster designed by Cheret and printed under his supervision. One of the rare set of four posters which were not designed for commercial use. See note above. (*New York Collector.*)

GEORGE CRUIKSHANK

English: 1792-1878

83. MILITARY DANDIES: *Etching in Color*
Original etching in color by Cruikshank; good impression, signed in the plate; published 1835. Very rare. (*Pennsylvania Collector.*)

ANDRE DERAIN

French: 1880-

84. NUDE: *Etching*
Original etching by Derain. Fine impression in perfect condition. Very rare. (*Pennsylvania Collector.*)

ALBRECHT DÜRER

German: 1471-1528

85. THE SEA MONSTER (THE RAPE OF AMYMONE): *Engraving*
Bartsch No. 71; Dodgson No. 30. Original engraving by Albrecht Dürer. Extremely rich proof, signed in the plate with the monogrammed signature A.D. Engraved about 1501. Fine impression in good condition. (*New York Collector.*)
86. THE COAT OF ARMS WITH THE COCK: *Engraving*
Bartsch No. 100; Dodgson No. 37. Original engraving by Dürer. Proof signed in the plate with the monogram. Probably engraved about 1503. Extremely fine impression. The complete engraved border line. Paper with Towers watermark. Duplicate from Kunsthalle, Bremen; collector's stamp. (*New York Collector.*)



37

KERR EBY

American: 1889-1946

87. SEPTEMBER 13, 1918: *Etching*
Original etching by Eby. Fine impression, signed and printed by the artist.
Edition limited to 100 proofs and plate destroyed. (*Pennsylvania Collector.*)

[SEE ILLUSTRATION]

88. CATTLE FORD: *Etching*
English: Early XIX Century
Original etching by Eby. Good impression. Edition limited to 100 proofs
and plate destroyed. (*Pennsylvania Collector.*)

ENGLISH, EARLY XIX CENTURY

89. BRITISH MEN-O-WAR: *Wash Drawing*
A huge three-decker man-o-war is heaved to with mainsails furled and small
supply boats coming alongside; in the background, other ships of the line tack
toward the ship in the foreground. (*Pennsylvania Collector.*)
From John E. Anderson's Turned Collection.

17



90

ENGLISH MASTER

XVII Century

90. LANDSCAPE WITH FORD AND CATTLE: *Pen, Pencil and India Ink*

Wash Drawing

10⅞ x 6¾ inches

A goatherd rides his ass across a shallow stream, the goats follow; on the right several cows stand in the water; wooded hill in the background. Framed. From John Barnard Collection, London, 1787.

(*New York Private Collector.*)

Note: The drawing was originally attributed by John Barnard to Herman Saftleven (Dutch: 1609-1685). Later it was attributed to Claude Le Lorrain.

[SEE ILLUSTRATION]

JEAN HONORE FRAGONARD

French: 1732-1806

91. ST. JEROME: *Etching*
Etching by Fragonard after the painting by F. Van der Lys. Fine impression in good condition. Small folio. Framed. (*New York Private Collector.*)

ARTHUR BURDETT FROST

American: 1851-1928

92. REDPATE THE ROOKIE: *Wash Drawing*
21 x 15 inches
The tall figure leans over the counter to argue with the bearded merchant who is pointing to the scared old colored man seated on a box on the right. Signed at lower left *A. B. Frost.* (*Pennsylvania Collector.*)

CLAUDE GELLEE, CALLED CLAUDE LE LORRAIN (ATTRIBUTED TO)

French: 1600-1682

93. CLASSICAL LANDSCAPE: *Pen and Sepia Drawing with White Highlights and Touches of Watercolor*
6¾ x 9⅞ inches
Two Roman soldiers in armor speak with an old woman beside a stream in a landscape with trees. Framed. (*New York Private Collector.*)
Collector's mark of Robert Law.
Anderson Galleries, 1921.

GEORGE OVERBURY (POP) HART

American: 1868-1933

94. THREE ETCHINGS
The Poultryman, and two other etchings by Pop Hart, one in color; good impressions, two signed by the artist in pencil, the other in the plate. (*New York Private Collector.*)

ARTHUR WILLIAM HEINTZELMAN

American: 1892-

95. THE SISTERS AND MONTAGNARD DE HAUTE SAVOIE:
Two Etchings
Original etchings by Heintzelman. Fine impressions, signed in the plates and on margins in pencil. Editions limited to 60 and 80 proofs respectively and plates destroyed. (*New York Collector.*)

WENZEL HOLLAR

English: 1607-1677

96. ST. MARIE OUER'S IN SOUTHWARKE: *Engraving*
Original engraving by Hollar. Good impression, signed and dated in the plate *W. Hollar, 1647*. Together with three small engravings of marine views by Hollar. (4 pieces.) (*Pennsylvania Collector*.)
97. PORTRAITS: *Four Engravings*
Four portrait engravings by Hollar. Good impressions, signed in the plates. (*Pennsylvania Collector*.)

DIRK LANGENDYCK

Dutch: 1748-1805

98. SCENES FROM THE FRENCH REVOLUTIONARY WARS: *Pair India Ink and Wash Drawings*
 $6\frac{1}{4} \times 9\frac{1}{4}$ inches
Snipers on the roof of a church are exchanging shots with company of soldiers several of whom are felled by the bullets. An attack with infantry, cavalry and artillery. Framed as pair. (*New York Private Collector*.)

LOUIS LEGRAND

French: 1863-

99. THE GLEANERS: *Drypoint*
Original drypoint by Legrand. Fine impression, signed by the artist. Edition limited to 20 proofs. Together with two etchings by Legrand, *Son Gosse*, and *Ophelia*, and a lithograph, *Sur le Bout du Banc*. All fine impressions, signed by the artist. (4 pieces.) (*Pennsylvania Collector*.)

EDOUARD MANET

French: 1832-1883

100. EVA GONZALES AND PROFILE OF BAUDELAIRE: *Two Etchings*
Two original etchings by Manet. Both signed with monogram in the plates. (*Pennsylvania Collector*.)
101. SILENTIUM: *Etching*
Original etching by Manet. Fine impression, bearing the artist's initial *M* in the plate. (*Pennsylvania Collector*.)
102. GUITARE ET CHAPEAU: *Etching*
Original etching by Manet. Fine impression in perfect condition. Very rare. Together with an original etching by Camille Pissaro, *Paysans Portant du Foin*; small folio. (*Pennsylvania Collector*.)



103

HENRI MATISSE

French: 1869-

103. MI A LA DRAPERIE: *Lithograph*
Original lithograph by Matisse; extremely fine impression, signed by the artist;
edition limited to fifty proofs, stone destroyed. Very rare. (*Pennsylvania*
Collector.)

[SEE ILLUSTRATION]

ETHEL LOUISE PADDOCK

American: 1873-

104. **WOODMOUNT HUNT: *Set of Five Etchings***
Original etchings by Paddock. Good impressions, signed by the artist. Edition limited and plates destroyed. (*Pennsylvania Collector.*)

SALVATORE PINTO

American Contemporary

105. **VIEW OF NEW YORK: *Two Etchings***
Two original etchings by Pinto. Fine impressions, signed by the artist. Edition limited and plates destroyed. (*Pennsylvania Collector.*)

MARC ANTONIO RAIMONDI

Italian: 1840-1857

106. **THE VIRTUES: *Set of Seven Engravings***
Seven original engravings by Raimondi. Bartsch Nos. 386 to 392. All fine impressions in good condition. Trimmed to the plate marks. (*Pennsylvania Collector.*)
From the Reichberger Collection, 1808.

REMBRANDT VAN RIJN

Dutch: 1607-1669

107. **THE FLIGHT INTO EGYPT: *Etching***
Original etching by Rembrandt. Hind No. 276. Bartsch No. 35. Only state. Signed in the plate *Rembrandt f. 1654*. Fine impression, trimmed to the plate mark. (*New York Collector.*)

EILEEN ALICE SOPER

English: 1905-

108. **THE BOAT SWING: *Etching***
Original etching by Soper. Together with two other etchings by Soper, *The Voyage of Discovery*, *Patience, Skipping*, and *The Sailor*. All fine impressions, signed by the artist. (5 pieces.) (*Pennsylvania Collector.*)
109. **TUG OF WAR: *Etching***
Original etching by Soper. Together with *Kite Flying*, *Net Ball* and *Tiddlers*. All fine impressions, signed by the artist. (4 pieces.) (*Pennsylvania Collector.*)

ALEXANDRE THEOPHILE STEINLEN

Swiss: 1859-1923

110. **LA MISERE SOUS LA NIEGE AND OUVRIERS SORTANT DE L'USINE: *Two Lithographs***
Two original lithographs by Steinlen. Fine impressions, signed by the artist. (*Pennsylvania Collector.*)
111. **DEUX CHATS SUR UN COUSSIN AND LA PLAINE: *Two Etchings***
Two original etchings by Steinlen. Fine impressions, signed by the artist. Editions limited and plates destroyed. (*Pennsylvania Collector.*)



112

HENRI DE TOULOUSE-LAUTREC

French: 1864-1901

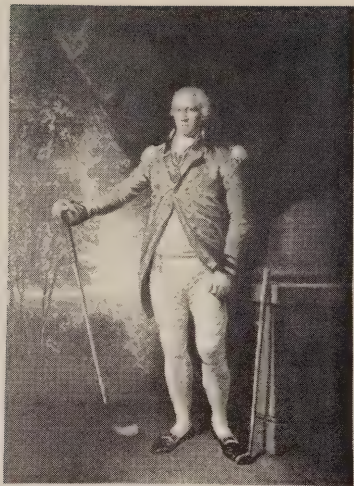
- 112.** AU CONCERT: *Colored Lithograph*
Original lithograph in color by Toulouse-Lautrec; good impression, bearing the artist's monogram and Ault & Wiborg Co. etc.; framed. (*Pennsylvania Collector.*)

[SEE ILLUSTRATION]

SIR ANTHONY VAN DYCK

Flemish: 1599-1641

- 113.** SELF PORTRAIT: *Etching*
Original etching by Van Dyck. Good impression with large margins. Very rare. (*Pennsylvania Collector.*)



114

WILIAM WARD

English: 1766-1826

114. HENRY CALLENDER, ESQ.

Mezzotint engraving by Ward after the painting by Abbott. Extremely fine impression in perfect condition. Published July 16th, 1812. Large folio. (*Pennsylvania Collector.*)

[SEE ILLUSTRATION]

115. THE LAST LITTER: *Mezzotint Engraving*

Original mezzotint by Ward after the painting by Morland. Early proof before title. Trimmed to platemark. Slight damage in upper left and right-hand corners. Large folio. (*Pennsylvania Collector.*)

JAMES ABBOT MCNEILL WHISTLER

American: 1834-1903

116. **THE FARRIERS AND THE WINGED HAT:** *Two Lithographs*
Two original lithographs by Whistler. Way Nos 24 and 25. The former bearing the artist's butterfly signature in the stone; the latter with the same in pencil. Fine impressions. (*Pennsylvania Collector.*)
117. **LA ROBE ROUGE:** *Lithograph*
Original lithograph by Whistler. Way No. 68. Fine impression, bearing the artist's butterfly signature in pencil. Edition limited to 23 proofs. (*Pennsylvania Collector.*)
118. **STUDY No. 1 (THOMAS WAY) AND THE STRONG ARM:** *Two Lithographs*
Two original lithographs by Whistler. Way Nos. 107 and 89. The former bearing the artist's butterfly signature in the stone; edition limited to 10 proofs. The latter with the butterfly signature in pencil; edition limited to 15 proofs. (*Pennsylvania Collector.*)
119. **THE BUTCHER'S DOG:** *Lithograph*
Original lithograph by Whistler. Way No. 128. Fine impression, bearing the artist's butterfly signature in pencil. Edition limited to 21 proofs. (*Pennsylvania Collector.*)

ANDERS LEONARD ZORN

Swedish: 1860-1920

120. **OLGA BRATT:** *Etching*
Original etching by Zorn. Asplund No. 74; Delteil No. 73; Schubert-Soldern No. 53. Second state of two. Extremely fine impression, signed and dated 1892 in the plate and signed in pencil by the artist on the margin. Edition limited and plate destroyed. (*New York Collector.*)
121. **VENUS DE LA VILLETTE:** *Etching*
Original etching by Zorn. Asplund No. 82; Delteil No. 82; Schubert-Soldern No. 63. Fine early proof on old paper. Third state of three. Edition limited and plate destroyed. Very rare. (*Pennsylvania Collector.*)



122

ZORN (*CONTINUED*)

122. *MME. LAMM, No. II: Etching*
Original etching by Zorn. Asplund No. 88; Delteil No. 86; Schubert-Soldern No. 64. Rich impression, bearing the artist's signature and date 1894 in the plate and signed in pencil on the margin. Extremely rare; according to Delteil, there were only four or five proofs made. (*Pennsylvania Collector.*)

Note: Madame Lamm was Zorn's mother-in-law.

[SEE ILLUSTRATION]

123. *IN THE ICE: Etching*
Original etching by Zorn. Asplund No. 139; Delteil No. 138; Schubert-Soldern No. 110. Fine impression, in perfect condition. Signed and dated on the plate 1898, and signed in pencil on the margin. Edition limited and plate destroyed. (*Pennsylvania Collector.*)

124. *THE THREE GRACES: Etching*
Original etching by Zorn. Asplund No. 236. Second state of two. Fine impression, signed and dated 1910 in the plate, and signed by the artist in pencil on the margin. Edition limited and plate destroyed. Framed. (*New York Collector.*)



125

ZORN (CONTINUED)

125. EARLY: *Etching*
Original etching by Zorn. Asplund No. 262. First state; early signed proof. Extremely rich impression. Signed and dated 1914 in the plate and signed by the artist in pencil on the margin. (*New York Collector.*)

[SEE ILLUSTRATION]

MISCELLANEOUS PRINTS

126. COLORED SPORTING PRINTS

English, XVIII and XIX Century

Collection of twenty-eight colored sporting cartoons by Cruikshank, Rowlandson, Leech, and others. (*New England Estate.*)

127. TWELVE FLOWER PRINTS

Dutch, XVII Century

Collection of twelve colored flower prints with landscape and decorative ornaments; Munting, Pythographia, Amsterdam, 1697. Medium folio, mounted. (*New England Estate.*)

128. FIVE COLORED PRINTS OF FISH

Colored prints of fish by S. A. Killbourn. All good impressions. Mounted. (*Pennsylvania Collector.*)

129. MISCELLANEOUS LOT OF ENGRAVINGS AND LITHOGRAPHS

Six engravings and lithographs including An Irish Volunteer, and The Birth of American Freedom by Ogborn. Good impressions. (*Pennsylvania Collector.*)

130. TWELVE FLOWER PRINTS

Dutch, XVI Century

Set of floral prints with cupids, landscapes, and allegorical devices; all in bright coloring. From Munting, Pythographie, Amsterdam, 1697. Medium folio, mounted. (*New England Estate.*)

JAPANESE COLOR PRINTS

The prints from the Carpenter Collection were brought from Japan by Mr. Charles D. Weldon, famous Japanese print collector.

131. HIROSHIGE LANDSCAPES AND OTHER PRINTS

Prints from the Hiroshige series (browned): Ghost by Toyokun; Harimaze by Kuniyoshi; Heads of upwards of 30 actors on a broadsheet; Snow Scene by Sadahide; etc. (16 pieces.) (*Carpenter.*)

132. THREE PANEL PRINTS BY HIROSHIGE, ETC.

Susaki Embankment and Village, fine color and condition. Kylin animal watching his Young climb back up the cliff (a vivid illustration of the habits of the mythical animal, who threw his young when born over the cliff; the one who climbed back would carry on the race). Undivided Diptych, carp and turtle (the latter in black and white). (3 pieces.) (*Knappen.*)

133. THREE LANDSCAPES BY HIROSHIGE

Mountain village snow at Fujikawa; Tea-water canal, published in 1832, men fishing in the stream. Early morning start from the Inn, from the first Tokaido. All three in fine condition and color. (3 pieces.) (*New York Private Collector.*)

**134. "THE BELL BRIDGE" AND OTHERS FROM "SIXTY PROVINCES".
HIROSHIGE**

The first named in fine blue; Underground Road to Rakkan Temple in Buda Province, very fine color. (4 pieces.) (*Knappen.*)

**135. THE CAT AT THE BARRED WINDOW. "YEDO ONE HUNDRED VIEWS".
HIROSHIGE**

Mount Fuji in the distance seen from Asakusa. Mouth of the Sumida River, with white sail in the foreground, and white Fuji at the Horizon. Cherry Gardens in blossom, tea-houses on the hill at Dangozaka. (3 pieces.) (*Knappen.*)

136. CUCKOO IN THE RAIN. IN BLACK AND WHITE. BY HIROSHIGE
Swallow and pink and blue morning-glories. Kingfisher and Hollyhocks (brownd), all three by Hiroshige, etc. (7 pieces.) (*Knappen.*)

137. EARLY AND UNUSUAL FIGURE PRINT BY HIROSHIGE

Man in black on a dangerous rocky cliff seated with a letter. Man in blue breaking out of a cage of wire netting by Kunisada, remarkable printing. Print of square form by Yeizan of two girls wading a stream; good condition and color. (3 pieces.) (*Knappen.*)

138. FIVE SCARCE JAPANESE PRINTS ON FANS

Head of a Geisha by Kunisada. Harimaze, by Hiroshige; Small fan print with view of Yenoshima, another with plum blossoms on a rosy ground. Head of an Actor (woman) from the Buncho-Shuncho series of "Actors on Fans." (5 pieces.) (*Knappen.*)

139. KAMEIDO TEMPLE SNOW. NIPPON BRIDGE IN SNOW

Worshippers crossing the Drum Bridges and approaches to the shrine, heavy snow and still falling from a dark sky. Nippon Bridge shows clear weather after snow. (2 pieces.) (*Knappen.*)

**140. THE FINE "MIST PRINT" FROM THE "SIXTY PROVINCES".
HIROSHIGE**

Girls with offerings for the Goddess of the Shrine of Matrimony, misty distance with other figures. Flowery meadows at Shinshu. Undivided upright diptych by Yeisen, with View of Fuji from the Cherry-tree path, and travelers on the Road to the Embankment. (3 pieces.) (*Knappen.*)

141. **THE MOON PRINT FROM THE "MOON FLOWER SNOW" SERIES BY HIROSHIGE**
 Spring, budding willows, and late fishermen pulling in their nets. Arashiyama Cherries, a famous scene from the Kyoto Meisho (rubbed). (2 pieces.) (*Knappen.*)
142. **TIGER RAIN: MARIKO IN SPRING: KANDA MYOJIN**
 Three prints from various Hiroshige series. The first two good color and condition, the latter has been folded. (3 pieces.) (*Knappen.*)
143. **TSUTEN BRIDGE WITH AUTUMN MAPLES. HIROSHIGE**
 Peasants lunch by the rushing stream between yellow hills. Woman leading a water-buffalo by the Echi River Bridge. Green cliffs off Maisaka. All in good color and condition. (3 pieces.) (*Knappen.*)
144. **PRINT FROM A RARE YEDO SERIES. HIROSHIGE**
 Shinagawa, warehouses on the bank, shipping beyond, seen against a very clear rose sky melting into blue. Full margins and fine condition. (*Knappen.*)
145. **SERIES: MOUNTAINS INTERLOCKED WITH SEAS. HIROSHIGE**
 Rocky gorge on the shore, travellers climb to the yellow inn. Resting place for travellers (rubbed); Half-block Hills and River scene, spring. Two prints in black with white reserve. Two kakemono prints. (As 7 pieces.) (*Knappen.*)
146. **SURIMONO BY HOKUSAI. STILL LIFE**
 A table of red lacquer, over which a brocade with cherry-blossoms in gaufrage is thrown. On the brocade are two of the "Sacred Jewels of Immortality" which radiate light. Rare and in good condition. A furious battle-scene by Kuniyoshi. (2 pieces.) (*Doyle.*)
147. **THE DEATH OF THE WILD BOAR. BY KUNIYOSHI, 1830**
 The huge beast, as thick with arrows as St. Sebastian, in a death struggle on the borders of a river, watched by the Shogun and his Court from the hill. Triptych. (*Carpenter.*)
148. **TOKIWA FLEEING IN THE STORM WITH HER SONS. BY KUNIYOSHI**
 The Problem is to find the boys; the younger was the famous Yoshitsune. The capture of the "Giant Carp", by Toyokuni, a diptych, etc. (17 pieces.) (*Carpenter.*)

MODERN PRINTS

BY THE FOREMOST ARTIST OF THE DAY IN JAPAN

ALL ARE IN COLLECTOR'S CONDITION AND COLOR. LIMITED ISSUES

149. HEAVY SNOW ON SHINTO SHRINE. LIMITED TO 200 COPIES. 1932

The Old Pine, green stone lantern, red torii thick with soft snow. Beyond the Island of Tsukudajima, the Inland Sea is blue against a snowy sky of a deeper tone of beautiful blue. By Hasui. Oblong form. (*New Jersey Private Collector.*)

Note: One of the most beautiful of the fine Hasui prints.

150. MORNING AFTER SNOW: ROSY SUNRISE ON DISTANT HILLS

A vivid impression of snow-laden Pines, and clustered village on the shore of the blue Lake, and dense black buildings which contrast with the rosy glow on distant hills and clouds. Oblong form. (*New Jersey Private Collector.*)

151. VILLAGE STREET IN THE MOUNTAINS: A STONE PIER

Tall black village houses, on either side a stony road. Stone pier with small lantern, small sail beyond. Across the sea is seen a row of low houses against high green wooded hills. (2 pieces.) (*New Jersey Private Collector.*)

152. TWO PRINTS WITH VIEWS OF THE SEA BY HASUI

The large blue stone lantern at Hakozaki, water view and cloudy blue sky. The Inland Sea, fine view from a high point on the shore guarded by Torii and Temple Lanterns. (2 pieces.) (*New Jersey Private Collector.*)

153. KYOTO EVENING: THE CLOTH-DYER. BY HASUI

Brocades, effect of rose, pale blue and green are hung on lines and blowing in the wind. (*New Jersey Private Collector.*)

154. BROKEN MOORED BOAT AND VIVID ROSE-COLORED SUNSET

Canal with man poling boat in which a woman is seated, beyond the walls are houses in the background; all is soft blue-grey. (2 pieces.) (*New Jersey Private Collector.*)

155. THE LARGE BROWN TORII AT THE WATER GATE. DAWN

Stone pier at the foot on high green hills, with the rose-colored sunrise clouds reflected in the water. The Torii in shallow water, beyond green branch of a tree and low green hills. (2 pieces.) (*New Jersey Private Collector.*)

156. MOONLIGHT ON THE ROCKS: LOW TIDE ON THE INLAND SEA

Two prints of square form by Hasui; the latter a particularly fine sea and rocky shore view. (2 pieces.) (*New Jersey Private Collector.*)

157. TWO VERY FINE EXAMPLES WITH TREES

Print, effect of twilight blue-green, large *Cryptomeria* tree at the corner of a building near the sea. Ragged old Pine hanging over the shore. (2 pieces.) (*New Jersey Private Collector.*)

158. NIGHT RAIN SHIMBASHI, TOKYO. BY SHIRO

A print in the rare soft purple tone. Large tea-house with lighted lanterns by the water-side. (*New Jersey Private Collector.*)

159. THREE MODERN PRINTS BY SHOSON AND OTHERS

Pair of snipe in the windy reeds in the river; White shower of rain near the red Shrine, woman with baby, yellow umbrella and white dog passing. Mount Fuji in beautiful blue beyond a shore scene with boats pulled on the sand at the curving blue bay. (3 pieces.) (*New Jersey Private Collector.*)

**KAKEMONO PRINTS BY VARIOUS ARTISTS
OF THE EARLY 19TH CENTURY**

160. YEIZAN: YEISEN: SHUNSEN: KUNISADA

Large kakemono prints, mainly decorative figures of women, mounted on rollers and in unusually good condition. (*Carpenter.*)

Note: This and the following groups which Mr. Weldon chose for the Carpenter Collection are practically all just as they came from the print shops in Japan, not having been hung, or exposed to handling or the sun.

161. KUNISADA: KUNIMARO: SHUNSEN: YEIZAN: YEISEN

Similar to the preceding, with six large and four narrow kakemono mounted on rollers. (*Carpenter.*)

162. SHUNSEN: YEISEN: YEIZAN: KUNISADA

Ten large kakemono similar to the preceding. (10 pieces.) (*Carpenter.*)

163. YEISEN: SHUNSEN: YEIZAN: KUNISADA

Man with Falcon: the Sword, and others, similar to the preceding lots. (10 pieces.) (*Carpenter.*)

164. TOYOKUNI: KUNIMARO: SHUNSEN: YEIZAN

Similar to the preceding with six narrow and four wide kakemono mounted on rollers. (10 pieces.) (*Carpenter.*)

165. KUNIYOSHI: TOYOKUNI II: YEISEN: YEIZAN

Similar to the preceding with a Kuniyoshi Dancer in a yellow cap; etc. (10 pieces.) (*Carpenter.*)

166. YOSHITORA: KUNIYOSHI: KUNISADA: YEISEN

Ten large kakemono, similar to the preceding. (10 pieces.) (*Carpenter.*)

- 167. NARROW PILLAR PRINTS VARIOUS SUBJECTS. THE FALCONER, ETC.**
Hashiraye of a Youth seen at half-length with a Falcon on his wrist, by Yeizan. "Seven Happy Gods" on the "Ship of Fortune"—a remarkable composition for a narrow panel. Girl in ecru tied with blue: Lovers, etc. Each bordered top and bottom with brocade. (6 pieces.) (*Carpenter.*)
- 168. NARROW PILLAR PRINTS OF LOVE AT HALF LENGTH**
These "Hashira-ye" were popular among the Japanese, as very decorative on the narrow pillars of their simple homes. Lovers in Winter by Kikumaro, Utamaro's best pupil, and three others by Yeizan. All are bordered top and bottom with brocade. (4 pieces.) (*Carpenter.*)
- 169. NARROW PILLAR PRINTS: BY UTAMARO, KORIUSAI, ETC.**
Girl from the bath, in loose robe of large checks. Daikoku, God of Wealth by Utamaro; three others by him, battle scene by Koriusai, etc., some are time-browned. (11.) (*Carpenter.*)
- 170. UNMOUNTED NARROW PILLAR PRINTS**
By Utamaro, Yeizan, Yeisen, etc. Lovers, full-length figures of women, interesting compositions for these narrow panels or hashira-ye, a few are time-browned. (17 pieces.) (*Carpenter.*)
- 171. FIGURE PRINTS OF WOMEN**
The Green Hat. The Yellow Umbrella. Lady in a snow storm with an umbrella and a straw hat, by Toyokuni: Two women with flowery backgrounds by Kunisada, etc. (14 pieces.) (*Carpenter.*)
- 172. ALL THE GREAT ACTORS. BY TOYOKUNI-KUNISADA. 1850**
Busts in decorative ovals on broadsheets. (22 pieces.) (*Carpenter.*)
- 173. ACTORS SEEN AT HALF LENGTH: DIPTYCHS, TRIPTYCHS**
By Kunichika, Kunisada, etc. A fierce Shoki in green and red on a pale grey-blue ground, unsigned. Two men with a letter by Kunisada, the large pink Hibiscus blossom and background by Hiroshige. (20 sheets in all.) (*Carpenter.*)
- 174. DECORATIVE FIGURES: MAINLY WOMEN**
Girl playing with a kitten by Yeisen; Geisha near a tall black Andon by Kunisada: Lady at her black lacquer dressing box by Kunisada: Theatrical scene by Toyokuni; etc. (9 pieces.) (*Carpenter.*)
- 175. DECORATIVE FIGURES OF WOMEN**
Walk in the Snow by Kuniyasu: Girl in lavender by a stream with rushes, beautiful color, by Yeisen: Courtesan in trailing robes by Tolokuni II: Lady in black playing the Koto, etc. (6 pieces.) (*Carpenter.*)
- 176. WIDE PILLAR PRINTS OF KAKEMONOS**
Courtesans in gala attire brocades of marvelous designs and striking color by Yeizan, Toyokuni and Riukoku (Worked about 1804). A scholar riding on a black water-buffalo and reading. A superb composition, etc. (5 pieces.) (*Carpenter.*)

177. **WIDE PILLAR PRINTS OR KAKEMONOS. THE WELL, ETC.**
Illustration of a famous story, by Kuniyoshi. With two others. (3 pieces.)
(*Carpenter.*)
178. **GEISHA WALKING IN THE WINDY MOONLIGHT. BY YEISEN**
Maid in green with a letter. Youth with Falcon, by Shunko. Another similar, unsigned, etc. Several described in the British Museum catalogue. (12 pieces.)
(*Carpenter.*)
179. **GIRLS WITH UMBRELLAS: DECORATIVE KAKEMONOS**
Girl in rose-color, in a snow storm with a blue umbrella. Another in black over blue, tied with yellow, with raised umbrella and others equally picturesque. By Kuniyoshi, Yeizan, etc. Unmounted. Good condition. (7.) (*Carpenter.*)
180. **YOUTH WITH FALCON: GIRL LIGHTING AN ANDON: KAKEMONO**
Girl holding a Dog, Geisha with a letter, etc. By Shunsen, Yeizan, Kunemaru, and others. (12 pieces.) (*Carpenter.*)
181. **THE BLUE HOOD, BY KUNISADA AND OTHER KAKEMONO**
Mother and son. Dancer illustrating the story of the Monk who retreated into the huge bell to repel her advances, etc., by Yoshitora, Shunsen, Kuniyoshi, and other artists. (13 pieces.) (*Carpenter.*)
182. **DECORATIVE FIGURES AND LANDSCAPES: INCLUDING DIPTYCHS**
Driving the Black Water-buffalo, by Toyokuni; Procession of the Fox Festival in a sharp rain by Kuniyoshi. Daimio Procession: Children mimicking "the Happy Gods." (19 pieces.) (*Carpenter.*)
183. **TEN DIPTYCHS BY KUNIYOSHI, KUNISADA, ETC.**
Decorative figures under Cherry-blossoms, white and pink: group appealing to a Giant Oni, Night scene, theatrical scenes, etc. (20 sheets in all.) (*Carpenter.*)
184. **DIPTYCHS AND TRIPTYCHS. TWENTY-TWO SHEETS IN ALL**
Lovers, Fights, Boating Scene, Actors in Bird and Butterfly Robes and a fresh and clear Shore scene with three actors by Kunisada. Others by Kuniyoshi, etc. Unmounted. (22 sheets.) (*Carpenter.*)
185. **FIVE TRIPTYCHS: THEATRICAL AND FOLK SCENES. BEACH AT YENOSHIMA, ETC.**
Three Theatrical scenes, one including the Orchestra; a picnic with many figures, and Travellers by the Sea. By Kunisada, Kuniyoshi and Gofutei. (5 pieces.) (*Carpenter.*)
186. **GROUP OF DECORATIVE FIGURE PRINTS**
Warrior on Horseback by Toyokuni; Three Dancing Girls by Shunzan; others by Kuniyoshi, Kunitori, Kunisada, etc. (15.) (*Carpenter.*)

187. HARIMAZE PRINTS

The Harimaze is seldom seen in collections. The artist using a block the size of the ordinary broadsheet, drew a number of different pictures, all appearing apparently at hap-hazard on the same print. From ten to twice that many scenes appear on these sheets. Fine color and good condition. (9 pieces.) (*Carpenter.*)

188. HARIMAZE IN BLACK AND WHITE: FIGURE PRINTS, ETC.

Women with a child by Sencho (browned) : others by Kunisada, Toyokuni. (15 pieces.) (*Carpenter.*)

189. JAPANESE PRINTS OF THE NINETEENTH CENTURY

The Shrine, the Bathroom, the Yoshiwara, the Courtesans, the Artisans, the Priest, the Clog-maker, beautifully done in black and white by Toshikato, Aikyo, etc. 22 Broadsheets. Book-prints in black and white, described by Mr. Carpenter as "anti-foreign", 25 pieces. (Together 47 pieces.) (*Carpenter.*)

190. LANDSCAPES AND FIGURES MISCELANEOUS

Boys blowing bubbles by Toyomasa. Monkey-trainer by Setsko. Half-block landscapes by Hiroshige, etc. (8 pieces.) (*Knappen.*)

191. SIX DECORATIVE PANEL PRINTS OF WOMEN. 19 x 7 INCHES

By Yeizan, Shunsen, Yoshitora and Kunimaro. (6 pieces.) (*Carpenter.*)

192. THE BIRD PRINTS OF SUGAKUDO

The Red Parrot on the rocks. Wild Goose in flight. Crow in the weeds. Nut-hatch on snow-covered berries, etc. (10 pieces.) (*Knappen.*)

THE FINE ARTS OF JAPAN

BOOKS IN ENGLISH

193. CATALOGUES (SALE) : FRENCH AND AMERICAN

A. D. Ficke, 1920, priced: Bunkio Matsuki,—no better judge of prints ever came from Japan, 1920: Murakami, Chas. B. Hoyt, New York, 1920: Manzi and Haviland Prints, Parts 3 and 2, Paris; Javal Japanese Books, Paris, 1928, etc. All illustrated. (10 pieces.) (*Carpenter.*)

194. IMPORTANT SALES CATALOGUES OF JAPANESE COLOR PRINTS

From 1919 to 1924. Schraubstadter, Rouart, Judge Jacquin, Mrs. Adolph Borie, Field, Col. Appleton's Hiroshige collection, Bremen Art Museum, etc. (32 pieces.) (*Knappen.*)

195. IMPORTANT JAPANESE SALES CATALOGUES

Similar to the preceding, with Kawaura (describing prints by upwards of 200 artists); Metzgar, Hoyt, Berlin (Germany), etc. (40 pieces.) (*Knappen.*)

196. FIVE EARLY ITEMS ON JAPANESE ART. ABOUT 1876-1893

Japanese publication for the Columbian Exhibition, 22 plates in color, Japanese text: Price-list of Yanazawa & Co., Tokyo, 1893: three illustrated volumes of Japanese types, including Bigot, about 1882, (2 pieces) and Yugo Watanabe, L'Aquarelliste Japonais. Paris, 1890, four numbers. (9 pieces.) (*Carpenter.*)

197. ANDERSON (WILLIAM): JAPANESE WOOD ENGRAVINGS

History, Technique and Characteristics. Illustrated after Harunobu, Utagamaro, etc. in color and plain. Tall 8vo, (Portfolio Monograph) paper, cover shows handling. London, 1895. (*Carpenter.*)

Note: Scarce, long out of print.

198. ANDERSON (WILLIAM): THE PICTORIAL ARTS OF JAPAN

With historical sketch of the associated arts and remarks on the arts of the Chinese and Koreans. Profusely illustrated, many plates in color, from the British Museum collection. Folio, decorative covers, morocco back. Boston, 1886. (*Carpenter.*)

Note: This exhaustive work remains the most valuable contribution to the pictorial arts of Japan.

199. BINYON (LAURENCE): A MOST VALUABLE WORK

Catalogue of Japanese and Chinese Woodcuts . . . in the British Museum. Small 4to, pages 605, illustrations, some in color, extended lists of many of the rare series of Hokusai, Hiroshige, and others, index of artists, general index, ten pages of signatures. London, 1916. (*Carpenter.*)

200. BOOKS AND CATALOGUES ON CHINESE AND JAPANESE PORCELAIN

The Hoppisley Collection of Chinese Porcelains, 1888, with History of the Ceramic Art in China, extended and valuable. Cohn's "Alt-Buddhistische Malerei Japans", 1921. Five sale catalogues of Chinese and Japanese Art, 1920-1938. (7 pieces.) (*Knappen.*)

201. BUSHELL (S. W.): CHINESE ART, STANDARD REFERENCE WORK

2 vols., 8vo, cloth, good second-hand copy, out of print, and so desirable it has been reprinted six times. Fully illustrated and exhaustive index. N. Y., 1921.) (2 vols.) (*Knappen.*)

202. NETSUKE: BOSTON MUSEUM GALLERY BOOK

A rare mimeographed copy, 58 pages, small folio, describing several hundred netsuke in detail. (*Knappen.*)

Note: Especially valuable in that the signatures on these rare little carvings are copied in Japanese characters, (as signed), with the translations in English.

203. NETSUKE: BY ALBERT BROCKHOUS

Sq. 8vo, pp 175, illustrated. New York, 1924. A condensed translation. The first book in English on this popular branch of the collector's Art. Edited by E. G. Stillman, fully illustrated, with bibliography, mythology, etc. (*Knappen.*)

204. FICKE (A. D.): DORA AMSDEN AND J. S. HAPPER

Ficke's "Chats on Japanese Prints", N. Y., 1917 (shows handling); "Impressions of Ukiyoe" and the "Heritage of Hiroshige" (Amsden and Happer); San Francisco, 1905, 1912. Illustrated. 3 vols. (*Knappen.*)

205. **GLASER (KURT) : DIE KUNST OSTASIENS**
Der Umkreis ihres denkens und gastaltens. 36 Plates including illustrations from the Tosa, Kano and other Schools. 8vo, boards, cloth back, as new. Leipzig, 1922. (*Carpenter.*)
206. **HIROSHIGE MEMORIAL CATALOGUE. TOKYO, 1818. LIMITED**
87 pages of prints from noted Japanese Collections. Tall 8vo, wrappers. Invaluable for reference, giving correct Japanese spelling, English titles, and articles in English by Mr. Happer, etc. Dates are given, lists of landscape series and other authoritative information. Long out of print. (*Knappen.*)
207. **HIROSHIGE: BY YONE NOGUCHI**
Illustrations of famous prints by Hiroshige, including one in colors. Thin 4to, native binding in cloth portfolio. New York, 1921. (*Carpenter.*)
208. **MANNERS AND CUSTOMS OF THE JAPANESE**
By A. Humbert, 4to, pp 378, N. Y., 1874. Full-page and text illustrations. The country, religion, occupations, domestic life education, Temples, Festivals, etc., are described. Bound in cloth, one cover loose, and shows handling. Priced catalogue of "Art of Old Japan". (2 pieces.) (*Doyle.*)
209. **JAPANESE HOMES AND THEIR SURROUNDINGS: BY E. S. MORSE**
4to, cloth (rubbed) uncut, N. Y., 1889. Profusely illustrated by the author, with glossary and extended index. Morse is a recognized authority on the customs, occupations, and fittings of the homes of the Japanese people of the Nineteenth Century. (*Knappen.*)
210. **PAINTERS OF JAPAN: BY ARTHUR MORRISON**
125 plates, many in color. 2 vols., folio, London, 1911. A rare work treating of many painters never before fully dealt with. The print artists, Kiyonaga, Toyohiro, Yeishi, Hokusai and others are illustrated. (*Carpenter.*)
Note: Limited Edition. Morrison's authenticity as a Connoisseur is unrivalled among Oriental collectors, and acknowledged by the Japanese themselves. Here each School is treated separately, and its history traced down to our own times.
211. **LACQUER, ENAMELS, POTTERY, PORCELAIN**
Transactions Japan Society, London, 1907 (Valuable articles on Japanese Enamels, Lacquer from 1681-1708, both illustrated). Franks' "Japanese Pottery, a native report", Lond., 1880, (shows handling). Barber's "Hard Paste Porcelain of China, Japan, Siam, Korea", Phila., 1910. (3 pieces.) (*Knappen.*)
212. **STEWART (BASIL)**
Japanese Colour-Prints and the subjects they illustrate. A guide for the collector and student. Reproductions in color and black-and-white. 4to, cloth, pages 336, index, New York, 1920. (*Carpenter.*)
Note: The three books written by Basil Stewart on the Japanese Color print are among the most helpful works on the subject.
213. **ON COLLECTING JAPANESE COLOR PRINTS: BASIL STEWART**
An "indispensable" for the amateur, signatures translated by characters, minor artists noted, etc. 8vo, cloth, illustrated, index, N. Y., 1917. (*Knappen.*)
214. **THE COLOUR PRINTS OF HIROSHIGE: BY E. E. STRANGE**
52 plates, including 16 in color. 4to, Lond. (1925). Strange of the British Museum has long been accepted as an authority on the Japanese Print, and this is a most useful book for the collector of the Hiroshige landscapes. Fine condition, as new. (*Knappen.*)

ILLUSTRATED BOOKS IN JAPANESE

HOKUSAI'S "MANGWA", HIROSHIGE'S "TOKAIDO, 53 VIEWS" ROLL PAINTINGS, ETC.

215. HIROSHIGE'S "TOKAIDO FIFTY-THREE VIEWS" AS ISSUED

55 views in all, having the views of Yedo (Tokyo) and Kyoto. A first issue, but the prints show handling. Kambara, Shono, Mariko, Heaven Dragon River, Kameyama snowy hillside, all the great landscapes of this famous composition. Oblong folio, old brocade. (*Carpenter.*)

216. HOKUSAI'S WONDERFUL ENCYCLOPEDIA OF JAPANESE LIFE: "THE MANGWA"

Complete in 15 volumes, of which series the Carpenter collection offers twelve volumes—(Nos. 1, 6 and 8 are missing). Hokusai gave the title himself meaning "rapid sketches" or "drawing as it comes spontaneously". The work is ascribed by Strange to 1812-1819, for the first ten volumes, the remaining volumes appeared later. 8vo, (12 volumes). (*Carpenter.*)

Note: Strange places this as Hokusai's masterpiece, beside Durer's Woodcuts, and Turner's "Liber Studiorum".

217. HOKUSAI'S GREAT BOOK "100 VIEWS OF FUJI"

Complete in three volumes. The original edition but not the first issue, with all the illustrations intact. The cuts are in monochrome, black with a grey tint. (*Carpenter.*)

218. LIFE OF HOKUSAI IN TWO VOLUMES BY IIJIMA (IN JAPANESE). 1893

As new, a few illustrations. 2 vols., 8vo. Album of Color Plates by Hokusai (reproduction); "Moral Tales" illustrated by Hokusai in black-and white; Pictures from novels, including the "Dream of Nanka", and an early volume of "Sketches in faint rose (incomplete). 6 volumes.) (*Carpenter.*)

Note: Among the illustrations of the "Life" by Iijima is a portrait of Hokusai's father.

219. FOUR JAPANESE NATIVE ILLUSTRATED BOOKS

A volume of the Hokusai "Mangwa" in faded rose (shows handling). "Sketches by Gakutei". 8vo, native binding, printed in color. Two volumes on flower arrangement. (4 pieces.) (*Knappen.*)

Note: Gakutei, pupil of Hokusai was one of the great Masters of the Surimono, and his landscapes are rare. The present volume is in fine condition, and it worthy of attention.

220. ALBUMS OF SCENES IN THE LIFE OF A PRINCE: BY TOYOKUNI II

54 half block plates neatly mounted in an album bound in native cloth, title suggested by Mr. Carpenter as possibly one of the "Ronin" series. Small folio. (*Carpenter.*)

221. ALBUM OF ACTOR PRINTS: BY TOYOKUNI-KUNISADA

Actors in character, singly and in groups, full and half length, triptychs, etc. 87 sheets in all, some snow-scenes, and many decorative prints in good color. By Toyokuni II. (Kunisada), in the original native binding as issued. (*Carpenter.*)

222. **ALBUM OF ACTOR PRINTS: BY TOYOKUNI-KUNISADA**
87 prints, of famous actors, half length in character, by Toyokuni II (Kunisada) in the original native binding as issued. Folio. (*Carpenter.*)
223. **ALBUM OF ACTOR PRINTS, SIMILAR. BY KUNIYOSHI, KUNISADA**
Mr. Carpenter had laid in a partial index in manuscript of the artists and subjects. (*Carpenter.*)
224. **HISTORY OF YEDO (TOKYO). FULLY ILLUSTRATED. JAPANESE TEXT**
By Hasegawa Settan. Yedo, 1836, Vols. 1 to 10, 13, 15, 18 and 19. 14 vols. (shd be 20) with the manners and customs of the people of a hundred years ago, which are now entirely outmoded among the Japanese.
225. **TWENTY-TWO FAN PRINTS BY KUNISADA AND SADAHIDE**
Twenty-two Uchiwa or "open fan" prints in a small volume, as issued. Mainly heads of women, but a few Bird (Heron), Flowers (Peony), and still life. (*Carpenter.*)
Note: Fan prints are scarce, and very rarely presented in book form.
226. **JAPANESE ARTISTS' SEALS AND SIGNATURES**
Three volumes printed in red (the seals) and black (the signatures) well and clearly printed—but badly in need of an English translation.) 3 volumes, native Japanese binding, in cloth portfolio. (*Carpenter.*)
227. **LECTURES ON ART: WITH SOME ENGLISH DESCRIPTIVE TEXT.**
Four volumes, tall square 8vo, many illustrations in black-and-white and faint rose and blue, on grey ground. By Kyosai. (4 vols.) (*Carpenter.*)
Note: Valuable reference since Kyosai copied the "Japanese Old Masters", Okyo, Korin, Moronobu, Bosetsu, etc., as well as Yeishi, Hokusai and other Eighteenth Century Masters. The quaint English of his notes will delight.
228. **THE REVENGE OF THE 47 RONINS: BY KUNINAO. DATE 1825**
Two volumes of double-page color plates, tall 8vo, bound in pale blue brocade. Pictures in 22 scenes. Ending with the battle of the Ronins on a snowy night when they surrounded Lord Moronao's castle and killed him in revenge for the death of their Lord Kutsuke-no-Suke. (2 vols.) (*Carpenter.*)
229. **ALBUM OF FIFTY SURIMONO, MOUNTED IN A QUARTO ALBUM AND BOUND IN JAPANESE BROCADE**
Numerous fine examples of the "New Year's Card" of the Japanese, issued in color, gaufrage, gold and silver accessories. Practically all of the great "surimono" artists are included: Hokusai, Hokkei, Toyohiro, those by Harunobu and Gakutei particularly fine. Shunchotie's "Sleepy little Owl", etc. (*Carpenter.*)
230. **SCRAP BOOK OF NEWSPAPER ILLUSTRATIONS BY YOSHIMUNE, ETC**
With four scrap books of woodcuts in black and white by Hosai and others. Two books of Calendar prints in black and white by Aijo. Three colored broadsides showing the Imperial Diet of Japan, 1894. (10 pieces.) (*Carpenter.*)

231. CHINESE ILLUSTRATED BOOK

Chinese War and Army, old style. Alternate pages of text and illustrations in black-and-white. 4to, native binding in board portfolio, native cotton covers. (*Carpenter.*)

232. INDUSTRIES OF CHINA: SCENIC VIEWS IN CHINA

Illustrations in black and white with descriptive text (Chinese). Small folio. (4 vols.) (*Carpenter.*)

233. CHINESE SKETCH BOOK. TWO VOLUMES

Landscapes, figures, Birds and flowers, in black-and-white. Oblong small folio. Three religious tracts in broadside form, one a parable of the Prodigal Son. (5 pieces.) (*Carpenter.*)

234. ONE THOUSAND CHARACTERS: CHINESE AND KOREAN

Small folio, native binding. Very rare. (*Carpenter.*)

235. CHINESE BOOKS IN PAPER BINDING

Classics of the Hills and Seas, four volumes in native cloth portfolio, illustrated; Chinese Missionary tracts, Hangchow, 1893; Gospel of St. Matthew in Mandarin; "Biography of the Red Midget", Chinese tract in three volumes, 1892. (17 pieces.) (*Carpenter.*)

236. CHINESE STORY OF A BLUE HOUSE ON THE SEA

In four volumes, illustrations in black-and-white, original binding, laid in portfolio of native cotton: Chinese Arithmetic: Chinese Proverbs by different rulers, a few illustrations. 12mo, Native binding. (6 pieces.) (*Carpenter.*)

237. ROLL PAINTING BY KUNISADA, AGE 78, SIGNED TOYOKUNI

Painting on silk, mounted on silk-paper. A warrior on a dappled white horse fording a swift river. He wears a crimson suit of armor and carries a drawn bow. (*Carpenter.*)

238. ROLL PAINTING BY KUNICHIKA. SIGNED

Painting on silk, mounted on silk-paper. A war heroine of historical significance, armed with bow and quiver of arrows stands by rocks under an old pine on the shore. Over her crimson short robe she wears a dark green haori. The face and dress decoration painted in white tempera has oxidized with time. (*Carpenter.*)

239. LARGE PANEL PRINT BY HIROSHIGE, MOUNTED AS A KAKEMONO

Michizane riding on a black Water-Buffalo in spring, passing a large cherry tree in blossom. Fine and very scarce. (*Carpenter.*)

END OF SALE

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